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H. M. S. PINAFORE

OR,

The Lass that Loved a Sailor.

WRITTEN BY

W. S. GILBERT

COMPOSED BY

ARTHUR SULLIVAN.

Vocal Score, Bound in Cloth, Gilt	...	...	10s.	6d.
Vocal Score, complete (paper cover)	...	...	7s.	0d.
Pianoforte Score, complete	...	...	4s.	0d.
"School Edition." Edited and arranged by Dr. W. G.				
McNAUGHT (Voice Part only, in Tonic Sol-fa and Old Notation)			3s.	0d. net

LONDON:

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DRAMATIS PERSONÆ.

The Rt. Hon. Sir Joseph Porter, K.C.B.	<i>First Lord of the Admiralty</i>
Capt. Corcoran	...	...	...	...	...	...	...	...	...	<i>Commanding H.M.S. Pinafore</i>
Ralph Rackstraw	...	...	...	...	...	...	...	...	...	<i>Able Seaman</i>
Dick Deadeye	...	...	...	...	...	...	...	...	...	<i>Able Seaman</i>
Bill Bobstay	...	...	...	...	...	...	...	...	...	<i>Boatswain's Mate</i>
Bob Becket	...	...	...	...	...	...	...	...	...	<i>Carpenter's Mate</i>
Tom Tucker	...	...	...	...	...	...	...	...	...	<i>Midshipmite</i>
Sergeant of Marines.										
Josephine	...	...	...	...	...	...	...	...	...	<i>The Captain's Daughter</i>
Hebe	...	...	...	...	...	...	...	...	...	<i>Sir Joseph's First Cousin</i>
Mrs. Cripps (Little Buttercup)	...	...	...	...	...	...	...	...	...	<i>A Portsmouth Bumboat Woman</i>

First Lord's Sisters, his Cousins, his Aunts, Sailors, Marines, &c.

SCENE—QUARTERDECK OF H.M.S. PINAFORE, OFF PORTSMOUTH.

ACT I. - Noon. ACT II. - Night.

H.M.S. PINAFORE.

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H. M. S. "Pinafore:"

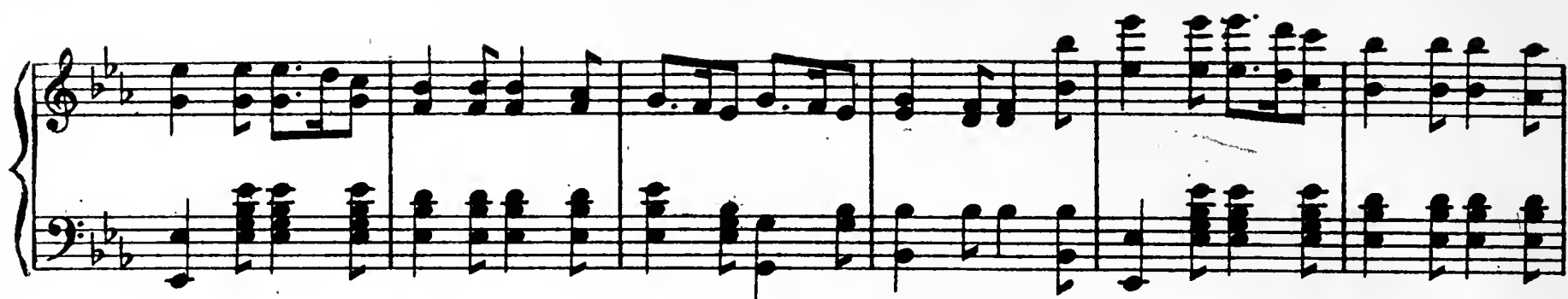
Or,
THE LASS THAT LOVED A SAILOR.

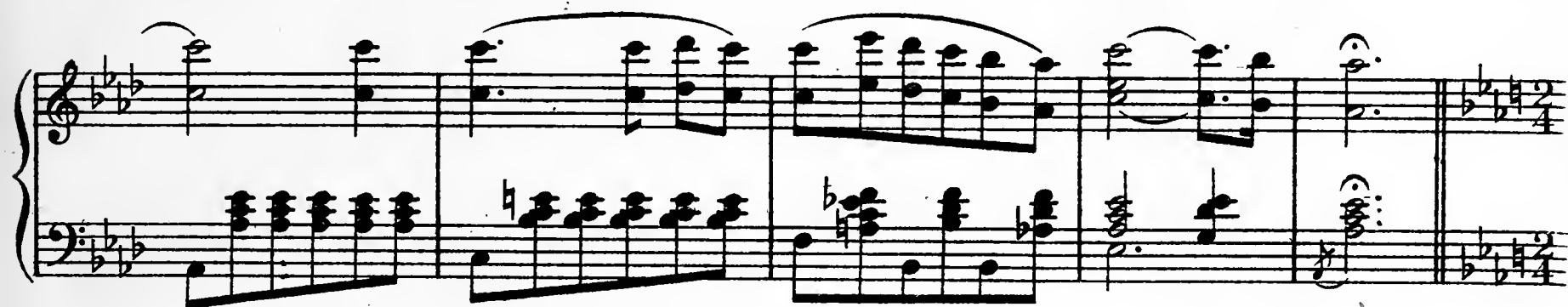
OVERTURE.

Allegro.

PIANO.

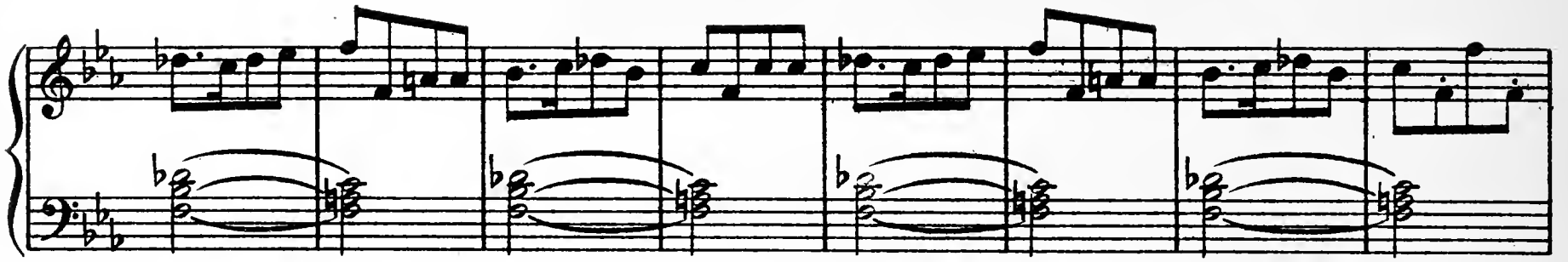
The musical score is written for piano and consists of five systems of music. The key signature is two flats (B-flat and E-flat), and the time signature is 6/8. The first system begins with a piano (*p*) dynamic and includes a forte (*f*) dynamic marking. The subsequent systems continue the melodic and harmonic development, with the final system concluding with a fortissimo (*ff*) dynamic marking. The notation includes various musical symbols such as notes, rests, and dynamic markings.





Allegro vivace.

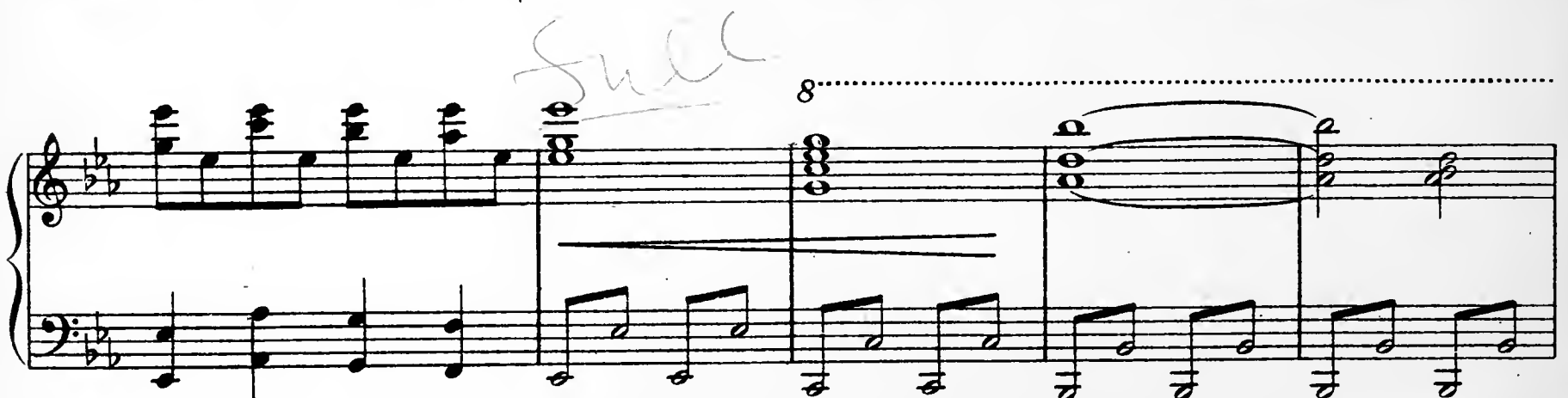




Handwritten musical score on six systems of grand staves. The notation is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The score includes various musical notations such as notes, rests, and dynamic markings.

Dynamic markings include *p* (piano) and *sf* (sforzando). The tempo marking *Vivace* appears above the third system.

Handwritten annotations include "Vivace" written above the third system and "Vivace" written above the fifth system.



No 1.

OPENING CHORUS.

Allegretto Pesante.

PIANO.

*ff**ff**con gra.....**dispositive**p**Staccato**con gra.....**blow*

cresc.

con gva

cresc molto

con gva

ff

con gva

BASSES. *f*

con gva

sf

blue, And our saucy ship's a beauty; We're sober men and true, And at-

TENORS.



When the balls whistle free o'er the bright blue sea We



- ten - tive to our du - ty. When the balls whistle free o'er the bright blue sea We



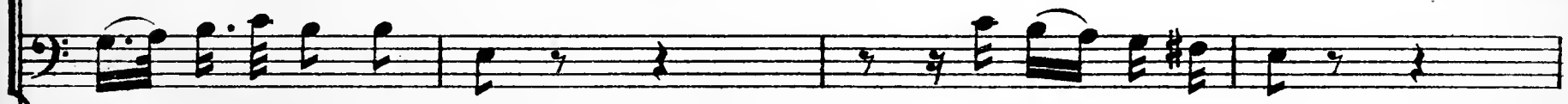
stand to our guns all day. When at an - chor we ride On the Ports - mouth tide We've



stand to our guns all — day. — When at an - chor we ride On the Ports - mouth tide We've



plen - ty of time for play, A - hoy! A - hoy! A - hoy! A -



plen - ty of time for play. The balls whis - tle free



hoy! We stand to our guns, to our guns all day.

O'er the bright blue sea We stand to our guns, to our guns all day.

con gva.....

ff We sail the ocean blue, And our saucy ships a beauty; We're

ff We sail the ocean blue, And our saucy ships a beauty; We're

ff

con gva.....

sober men and true, And attentive to our duty; Our saucy ships a

sober men and true, And attentive to our duty; Our saucy ships a

con gva.....

beau - ty, We're at - ten - tive to our du - ty; We're so - ber men and

beau - ty, We're at - ten - tive to our du - ty; We're so - ber men and

ff

con gva.....

con gva.....

Detailed description: This system contains the first two lines of the musical score. It features two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The lyrics are 'beau - ty, We're at - ten - tive to our du - ty; We're so - ber men and'. The piano part includes a forte (*ff*) dynamic marking and a 'con gva' (con grande) tempo marking with a dotted line indicating a continuation.

true, We sail the o - - - cean blue.

true, We sail the o - - - cean blue.

con gva.....

Detailed description: This system contains the next two lines of the musical score. It features two vocal staves and a piano accompaniment. The lyrics are 'true, We sail the o - - - cean blue.'. The piano part includes a 'con gva' (con grande) tempo marking with a dotted line indicating a continuation.

.....

.....

Detailed description: This system contains the final two lines of the musical score on this page. It features two vocal staves and a piano accompaniment. The first line of the vocal staves is empty, indicated by a dotted line. The piano part continues with complex chordal textures.

No 2.

RECITATIVE and SONG—(Mrs. Cripps.)

MRS. CRIPPS. *RECIT.*

VOICE. Hail! men-o'-wars-men, safe-guards of your na-tion! Here is an end at last of all privation!

PIANO. *f*

You've got your pay, spare all you can afford To wel-come lit-tle But-ter-cup on board.

p

attacca.

SONG—(Mrs. Cripps.)

Allegretto.

VOICE. I'm

PIANO. *f*

called lit-tle But-ter-cup, Dear lit-tle But-ter-cup. Though I could nev-er tell why; But

p

still I'm call'd But-ter-cup, Poor lit-tle But-ter-cup, Sweet lit-tle But-ter-cup I.

I've snuff and to - bac - cy, And ex - cel - lent jack - y; I've scis - sors, and watch - es, and

knives; I've rib - bons and la - ces To set off the fa - ces Of pret - ty young

sweet - hearts and wives. I've trea - cle and tof - fee, I've tea and I've

cof - fee. Soft tom - my and suc - cu - lent chops; I've

chick-ens and co-nies, And pret - ty po - lo-nies, And ex - cell-ent pe - per - mint

rall.

drops. — Then buy of your But - ter - cup, Dear lit - tle But - ter - cup,

a tempo

Sail - ors should ne - ver be shy - So buy of your But - ter - cup,

Poor lit - tle But - ter - cup, Come, of your But - ter - cup buy. —

colla voce

f

No 2a

RECITATIVE (Mrs. Cripps and Boatswain's Mate.)

MRS. CRIPPS. RECIT.

VOICE.

But tell me who's the youth whose faltering feet With difficulty bear him on his course?

PIANO.

BOATSWAIN.

MRS. CRIPPS.

That is the smartest lad in all the fleet—Ralph Rackstraw. Ralph! That name! Remorse! remorse!

Attacca.

No 3.

SCENA—(Ralph) and CHORUS.

Andante.

VOICE.

RALPH.

The

PIANO.

p

Night-ingale

sigh'd for the moon's bright ray,

And

told his tale_ in his own me-lo-dious way. He sang Ah, well-a-

CHORUS.
TENORS.
pp
-day. He sang Ah, well-a - day. RALPH.
The low - ly vale_ for the

BASSES.
p

moun - tain vain-ly sighed, To his hum-ble wail the

e - cho-ing hills re-plied. They sang "Ah, well-a - day!" They

CHORUS.
pp
f *dim.* *p*

RALPH.

sang "Ah, well-a - day."

I know the va_lue of a kind_ly cho_rus, But

cho_rus-es yield lit_tle con - so - la - tion When we have pain, and sor-row too, be -

f *dim.*

MRS. CRIPPS.

_fore us! I love, and love, a_las! 'a_bove my sta - tion. He

*p*CHORUS. *unis.*

loves, and loves a lass a_bove his sta - tion! Yes, yes, the lass is much above his sta - tion.

ARIA.

Andante moderato.

VOICE.

RALPH.

A

PIANO.

f
Red.

*

mai-den fair to see, The pearl of min-strel-sy, A bud of blush-ing beau-ty; For

CHORUS.

whom proud no-bles sigh, And with each o-ther vie, To do her me-nial's du-ty. To

do her me-nial's du-ty. A sui-tor low-ly born, With

RALPH.

pp

hope-less pas-sion torn, And poor be-yond de-ny-ing, Has

dar'd for her to pine, At whose ex-al-ted shrine A world of wealth is

CHORUS. *p* *f* *p* *pp* RALPH.

sigh-ing, A world of wealth is sigh-ing. Un-learn-ed he in aught Save

that which love has taught, For love had been his tu-tor Oh,

*rall.**rall.*

pi - ty, pi - ty me! Our cap - tain's daughter, she, and I that low - ly

sui - tor! Oh! pi - ty, pi - ty me, our captain's daughter, she, and I that low - ly

CHORUS OF MEN.

TENORS.

And he, and he, that low - ly

BASSES.

And he, and he, that low - ly

pp

sui - tor.

sui - tor.

sui - tor.

f

And.

*

Nº 4.

RECIT., SONG and CHORUS—(Captain Corcoran.)

Allegretto. RECIT. CAPTAIN C.

VOICE. My gal-lant crew, good

VOICE.

PIANO. *ff*

morn-ing! CHORUS. TENORS & BASSES. I hope you're all quite well.

Sir, good morning! Quite well, and

f

I am in rea-son-a-ble health, And hap-py to meet you all once more.

you, sir?

p *f*

(CHORUS.)

You do us proud, sir!

ff

1. I

am the captain of the Pin-a-fore.
do my best to sa-tis-fy you all.

CHORUS OF MEN.

You're
You're ex-

1. And a right good cap-tain too!
2. And with you we're quite con-tent!

p *f*

ve-ry, ve-ry good, And, be it un-der-stood I com-mand a—right good
-ceed-ing-ly po-lite, And I think it on-ly right To re-turn the-com-pli-

crew.
- ment.

We're ve - ry, ve - ry good, And, be it un - der - stood, He com -
We're ex - ceed - ing - ly po - lite, And he thinks it on - ly right To re -

Tho' re - la - ted to a peer, I can
Bad lan - guage or a - buse I

- mands a - right good crew.
- turn the - com - pli - ment.

hand, reef, and steer, Or ship a sel - va - gee; I am
ne - ver, ne - ver use, What e - ver the e - mer - gen - cy; Though

ne-ver known to quail At the fu-ry of a gale, And I'm ne-ver, ne-ver sick at
 "Eoth-er it" I may— Oc-ca-sion-al-ly say, I ne-ver use a big, big.

sea. D! No, ne-ver! No, ne-ver! Hard-ly Hard-ly

What, ne-ver? What, ne-ver?

TENORS. e-ver. He's hard-ly e-ver sick at sea. Then give three cheers, and
 e-ver. Hard-ly e-ver swears a big, big D! }

BASSES. He's hard-ly e-ver sick at sea. Give three cheers, and
 Hard-ly e-ver swears a big, big D! }

dim. p

one cheer more, For the har - dy cap - tain of the Pin - a - fore! Then *f*

2nd verse only (well - bred)

one cheer more, For the har - dy cap - tain of the Pin - a - fore! Then *f*

2nd verse only (well - bred)

ff

(Pause second verse only.)

give three cheers, and one cheer more, For the cap - tain of the Pin - a - fore.

give three cheers, and one cheer more, For the cap - tain of the Pin - a - fore.

ff

1. CAP. C. 2.

2. I

Nº 4a

RECIT.—(Mrs. Cripps and Captain Corcoran.)

MRS. CRIPPS.

VOICE.

Sir, you are sad; the silent eloquence of yonder tear, That trembles on your eyelash,

PIANO.

Proclaims a sor-row far more deep than common; Con-fide in me; fear not, I am a mo-ther!

CAPTAIN C.

Yes, lit_tle But_ter_cup, I'm sad and sor_ry,

My daugh-ter Jo-sephine, the fair-est flower That e-ver blos-somed on an-ces-tral

tim-ber, Is sought in marriage by Sir Jo-seph Por-ter Our Ad-mi-ral-ty's First Lord:

p *f*

But for some rea-son she does not seem to tac-kle kind-ly to it.

MRS. CRIPPS.

Ah, poor Sir Jo-seph! Ah! I know too well— the

Tempo moderato.

an-guish of a heart that loves but vain-ly! But see! hear comes your

CAPTAIN C.

most attractive daughter; I go, farewell! A plump and pleasing per-son.

Nº 5.

SONG—(Josephine.)

Andante.

VOICE. Sor-ry her

PIANO. *f* *p*

lot— who loves too well, Hea-vy the heart— that hopes but vain - ly;

Sad— are the sighs that own the spell Utter'd by eyes— that speak too plain - ly.

rall.

Sor-ry her lot— who loves too well, Heavy the heart that hopes but vain - ly.

rall.

Hea - vy the sor - row that bows the head, When love is a -

p *cresc.*

- live and hope is dead, When love is a - live and

f *dim.* *colla voce* *p*

hope is dead.

f *p*

Sad is the hour when sets the sun, Dark is the

night to earth's poor daugh - ters, When to the ark the

wea - ried one Flies from the emp - ty waste of wa - ters.

Sad is the hour — when sets — the sun, Dark is the night to earth's poor

Un poco animato.

daugh - ters. Hea - vy the sor - row that bows — the

head, When love is a - live — and hope — is dead, When

love — is a - live, And hope, — and hope — is dead.

colla voce

No 6.

CHORUS OF WOMEN. (Behind the Scenes.)

Andantino.

1st & 2nd SOPRANOS.

VOICE.

PIANO.

cresc.

O - ver the bright blue sea - - Comes Sir

*p**cresc.*

Jo - - seph Por - ter, K. C. B. Wher - e - - ver he may

f

go - - Bang, bang the loud nine poun - ders go;

f Shout _____ o'er the bright_ blue sea, _____ *p* For Sir

The first system consists of a vocal line and a piano accompaniment. The vocal line begins with a forte (*f*) dynamic, marked with a colon and a repeat sign, followed by a melodic phrase. The piano accompaniment features a steady eighth-note pattern in the right hand and a sustained bass line in the left hand.

Jo - seph Por - ter, K. C. B. *f* Shout _____ o'er the bright blue

The second system continues the vocal and piano parts. The vocal line has a forte (*f*) dynamic. The piano accompaniment maintains its rhythmic pattern, with a piano (*p*) dynamic marking at the beginning of the system.

sea, _____ *p* For Sir Jo - seph Por - ter, K. C. B., *dim.* For Sir

The third system shows the vocal line with a piano (*p*) dynamic and a decrescendo (*dim.*) marking. The piano accompaniment also features a piano (*p*) dynamic and a decrescendo (*dim.*) marking.

p Jo - seph Por - ter K. C. B. _____

The fourth system concludes the piece. The vocal line starts with a piano (*p*) dynamic and ends with a decrescendo (*pp*) marking. The piano accompaniment also features a piano (*p*) dynamic and a decrescendo (*pp*) marking. The system ends with a double bar line and a 2/4 time signature.

No 7.

CHORUS OF SAILORS.

Allegretto come Ima

TENORS & BASSES.

VOICE.

Sir Joseph's barge is seen, And its crowd of blushing

PIANO.

*pp staccato**p* We

beau-ty, We — hope he'll find us clean, And at - ten-tive to our du - ty; We

sail, we sail the o - cean blue, And our sau - cy ship's a beau-ty; We're

sail, we sail the o - cean blue, And our sau - cy ship's a beau-ty; We're

cresc.

so - ber, so - ber men and true, And at - ten - tive to our du - ty, So - ber, so - ber men and

cresc.

so - ber, so - ber men and true, And at - ten - tive to our du - ty, So - ber, so - ber men and

cresc.

cresc. molto

ff

true. _____ We're smart and so - ber men, And quite de - void of fe - ar, In -

ff

true. _____ We're smart and so - ber men, And quite de - void of fe - ar, In -

ff

all the Royal N. None are so smart as we are.

all the Royal N. None are so smart as we are.

p

p

SOPRANOS.

Gai - ly—

p

trip - ping, light - ly— skip - ping, Flock the— maid - ens to— the— ship - ping; Gai - ly—

trip - ping, light - ly— skip - ping, Flock the— maid - ens to— the—

shipping. TENORS & BASSES. Sai - lers—

Flags, and guns, and pennants dip - ping, All the la - dies love the ship - ping.

sprightly, al - ways right - ly Wel - come la - dies so po - lite - ly.

TENORS & BASSES.

La - dies who can smile so bright - ly Sai - lers wel - come most po - lite - ly, welcome most po -

Sai - lers spright - ly al - ways right - ly Wel - come la - dies so po -

lite - ly.

SOPRANOS.

TENORS.

BASS.

lite - ly. Gai - ly trip - ping, light - ly skip - ping, Flock the -

We're smart and so - ber men, And

Gai - ly trip - ping, light - ly skip - ping, Flock the

p

mai - dens to the ship - ping, Gai - ly trip - ping, light - ly skip - ping, Flock the -

quite de - void of fe - ar, In all the roy - al N. None

mai - dens to the ship - ping, Gai - ly trip - ping, light - ly skip - ping, Flock the

Legato

mai - dens to the ship; Sai - lers spright - ly al - ways right - ly Wel - come

Legato

are so smart as we are; La - dies who can smile so bright - ly Sai - lers

Legato

mai - dens to the ship; La - dies who can smile so bright - ly Sai - lers

mf

la-dies so po-lite

TENORS & BASSES. *dim.* *p*

wel-come most po-lite

ly, — so po-lite - ly. *pp* Gai-ly tripping, lightly

ly, most po-lite - ly. *pp* Gai-ly tripping, lightly

skip-ping, Sailors al-ways wel-come la-dies most po-lite - ly. *cresc.* *f* *dim.* *p*

skip-ping, Sailors al-ways wel-come la-dies most po-lite - ly. *cresc.* *f* *p*

No. 8.

Sir Joseph, Cousin Hebe and Chorus.

Moderato.
CAPTAIN C.

Now give three cheers I'll lead the way, Hur - rah! Hurrah! Hur - ray! Hur -

CHORUS. SOPRANO.
Hur - ray! Hur -

BASS.
Hur - ray! Hur -

Moderato.
PIANO. *mf* *f a tempo*

- ray! Hur - ray!

SIR J. PORTER. *Vivace.*
I am the mon - arch of the

- ray! Hur - ray!

10 bars
Side drum. *Vivace.*
(ad lib. until voice)

COUSIN HEBE.
sea, The ru - ler of the Queen's Na - vee, Whose praise great Bri - tain loud - ly chants: And

we are his sis-ters and his cou-sins and his aunts. CHORUS. SOPRANOS.

And we are his sis-ters and his
TENORS & BASSES.

And they are his sis-ters and his

cresc.

His sis-ters and his cou-sins and his aunts.

cou-sins and his aunts, His sis-ters and his cou-sins and his aunts.

cou-sins and his aunts, His sis-ters and his cou-sins and his aunts.

f *p*

SIR J. PORTER.

When at an-chor here I ride, My bo-som swells with

COUSIN HEBE.

pride, And I snap my fingers at a foe-man's taunts. And so do his sisters and his

cousins and his aunts. His

SOPRANOS.

TENORS & BASSES.

And so do his sisters and his cousins and his aunts, His

And so do his sisters and his cousins and his aunts, His

cresc.

SIR J. PORTER.

sisters and his cousins and his aunts. But

sisters and his cousins and his aunts.

sisters and his cousins and his aunts.

f *p* *dim.*

when the breezes blow I generally go below, And

mp

COUSIN HEBE.

seek the seclusion that a cabin grants. And so do his sisters and his

cou_sins and his aunts, SOPRANOS. And

And so do his sis_ters and his cou_sins and his aunts. And

TENORS & BASSES.

And

cresc. so do his sis_ters and his cou_sins and his aunts, His sis_ters and his cousins; Whom he

cresc. so do his sis_ters and his cou_sins and his aunts, His sis_ters and his cousins; Whom he

cresc. so do his sis_ters and his cou_sins and his aunts, His sis_ters and his cousins; Whom he

cresc.

reck_ons up by doz_ens, and his aunts.

reck_ons up by doz_ens, and his aunts.

reck_ons up by doz_ens, and his aunts.

No 9.

SONG.— Sir J. Porter and Chorus.

Allegro non troppo.

PIANO.



SIR J. PORTER.

1. When
2. As



I was a lad I serv'd a term As of - fice boy to an At - tor - ney's firm. I
of - fice boy I made such a mark That they gave me the post - of a ju - nior clerk. I



cleand the win - dows and I swept the floor, And I po - lish'd up the han - dle of the
serv'd the writs with a smile so bland, And I co - pied all the let - ters in a



big front door.
big round hand.

CHORUS.

He po-lish'd up the han-dle of the big front door.
He co-pied all the let-ters in a big big round hand.

He po-lish'd up the han-dle of the big front door.
He co-pied all the let-ters in a big big round hand.

po-lish'd up that han-dle so care-ful-lee, That now I am the ru-ler of the
co-pied all the let-ters in a hand so free, And now I am the ru-ler of the

Queen's Na-vee.
Queen's Na-vee.

He po-lish'd up that han-dle so care-ful-lee That
He co-pied all the let-ters in a hand so free. And

He po-lish'd up that han-dle so care-ful-lee That
He co-pied all the let-ters in a hand so free, And

SIR J. PORTER.

8. In ser-ving writs I
4. Of le-gal knowledge I ac-

now he is the ru-ler of the Queen's Na-vee.

now he is the ru-ler of the Queen's Na-vee.

made such a name That an ar-ti-cled clerk I— soon be-came; I wore clean col-lars and a
-quired such a grip That they took me in - to the part-ner-ship, And that jun - ior part - ner -

bran' new suit For the pass ex - am - in - a - tion at the In - sti - tute.
-ship I ween Was the on - ly ship— I— ev - er had seen.

CHORUS.

For the
Was the

For the
Was the

That pass ex - am - in - a - tion did so
That kind of ship so

pass ex - am - in - a - tion at the In - sti - tute.
on - ly ship at he ever had seen.

pass ex - am - in - a - tion at the In - sti - tute.
on - ly ship at he ever had seen.

well for me } That now I am the ru - ler of the Queen's Na - vee.
suit - ed me }

That That

That That

pass ex - am - in - a - tion did so well for he }
kind of ship so suit - ed he } That now he is the ru - ler of the Queen's Na - vee.

pass ex - am - in - a - tion did so well for he }
kind of ship so suit - ed he } That now he is the ru - ler of the Queen's Na - vee.

SIR J. PORTER.

5. I grew so rich that I was sent By a
6. Now lands-men all, who - ev - er you may be, If you

pock-et borough in - to Par - lia - ment. I al - ways vo - ted at my par - ty's call, And I
want to rise - to the top of the tree, If your soul is - n't fettered to an of - fice stool, Be

nev - er thought of think - ing for my - self at all,
care - ful to be guid - ed by this gold - en rule,

CHORUS.

He nev - er thought of think - ing for him -
Be care - ful to be guid - ed by this

He nev - er thought of think - ing for him -
Be care - ful to be guid - ed by this

I thought so lit - tle they re - ward - ed me, By
Stick close to your desks and nev - er go to sea, And you

- self at all,
gold - en rule,

- self at all,
gold - en rule,

making me the ru - ler of the Queen's Na - vee.
all may be ru - lers of the Queen's Na - vee.

He thought so lit - tle they re - ward - ed he, By
Stick close to your desks and nev - er go to sea, And you

He thought so lit - tle they re - ward - ed he, By
Stick close to your desks and nev - er go to sea, And you

1. 2.
making him the ruler of the Queen's Navee. Queen's Navee.
all - may be rulers of the Queen's Navee. Queen's Navee.

1. 2.
making him the ruler of the Queen's Navee. Queen's Navee.
all - may be rulers of the Queen's Navee. Queen's Navee.

10 bars
Side Drum.

N^o 9a

EXIT FOR LADIES.

Vivace.

SIR JOSEPH.

VOICE.

For I hold that on the seas The ex-pression "if you

PIANO.

COUSIN HEBE.

please" A par-ti-cu-lar-ly gen-tle-man-ly tone im-plants. And so do his sis-ters, and his

cousins, and his aunts.

SOPRANOS.

And so do his sisters, and his cousins, and his aunts! His sisters, and his cousins, Whom he

TENORS & BASSES.

And so do his sisters, and his cousins, and his aunts! His sisters, and his cousins, Whom he

cresc.

reck-ons up by doz-ens, and his aunts!

reck-ons up by doz-ens, and his aunts!

Nº 10. TRIO and CHORUS—(Ralph, Boatswain's Mate and Carpenter's Mate.)

Moderato.

PIANO.

§ RALPH.

1. A Bri - tish tar is a soar - ing soul, As free as a moun - tain -
 2. His eyes should flash with an in - born fire, His brow with scorn be—

BOATSWAIN.

1. A Bri - tish tar is a soar - ing soul, As free as a moun - tain -
 2. His eyes should flash with an in - born fire, His brow with scorn be—

CARPENTER.

1. A Bri - tish tar is a soar - ing soul, As free as a moun - tain
 2. His eyes should flash with an in - born fire, His brow with scorn be

bird;— His en - er - ge - tic fist Should be rea - dy to re - sist A
 wrung; He ne - ver should bow down To a dom - i - neer - ing frown, Or the

bird;— His en - er - ge - tic fist Should be rea - dy to re - sist A
 wrung; He ne - ver should bow down To a dom - i - neer - ing frown, Or the

bird; His en - er - ge - tic fist Should be rea - dy to re - sist A
 wrung; He ne - ver should bow down To a dom - i - neer - ing frown, Or the

dic - ta - to - rial word; And his
tang of a ty - rant tongue; And his

dic - ta - to - rial word; His nose should pant,
tang of a ty - rant tongue; His foot should stamp,

dic - ta - to - rial word; His nose should pant, And his
tang of a ty - rant tongue; His foot should stamp, And his

lip should curl, And his brow should furl,
throat should growl, And his face should scowl,

His cheeks should flame, His
His hair should twirl, His

lip should curl, His cheeks should flame, And his brow should furl,
throat should growl, His hair should twirl, And his face should

And his heart should glow, And his fist be e-ver ready For a
And his breast pro - trude, And this should be his cus - tom - a - ry

bo - som should heave, And his fist be e-ver ready For a
eyes should flash, And this should be his cus - tom - a - ry

furl, And his bo - som should heave, And his heart should glow, And his fist e-ver
scowl, And his eyes should flash, And his breast pro - trude, And this his

TENORS.

*Più vivace.**cresc.*

rall.
 knock - down blow.
 at - ti - tude.

His nose should pant, And his lip should curl, His
 His foot should stamp, And his throat should growl, His

BASSES.

rall.
 knock - down blow.
 at - ti - tude.

His nose should pant, And his lip should curl, His
 His foot should stamp, And his throat should growl, His

rall.
 rea - dy For a knock - down blow.
 cus - tom - a - ry at - ti - tude.

*Più vivace.**cresc.*

cheek should flame, And his brow should furl, His bo - som should heave, And his
 hair should twirl, And his face should scowl, His eyes should flash, And his

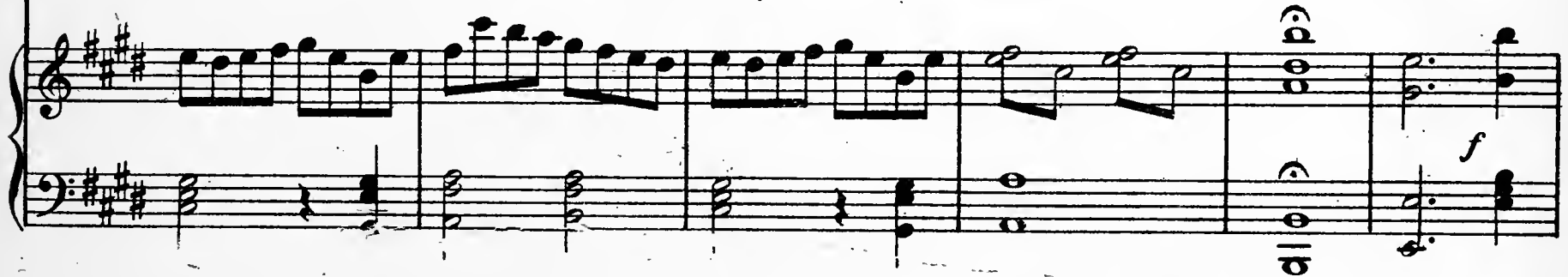
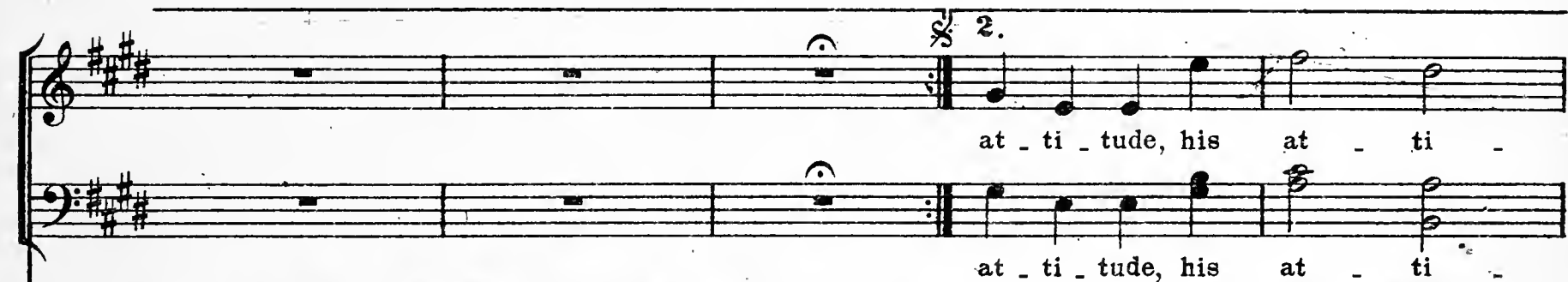
cheek should flame, And his brow should furl, His bo - som should heave, And his
 hair should twirl, And his face should scowl, His eyes should flash, And his

cresc.

f
 heart should glow, And his fist be ev - er read - y For a knock-down blow.
 breast pro - trude, And this should be his cus - tom - a - ry

f
 heart should glow, And his fist be ev - er read - y For a knock-down blow.
 breast pro - trude, And this should be his cus - tom - a - ry

*Vivace.**f*



No. 11.

DUET.—(Josephine and Ralph.)

Allegro con brio. JOSEPHINE.

VOICE. Re - frain, au - da - ci - ous

PIANO. *ff* *fp*

tar, Your suit from press - ing, Re - mem - ber what you are, And whom ad -

- dress - ing, Re - frain, au - da - ci - ous tar, Your suit from press - ing, Re - mem - ber what you are, And

whom addressing, Re - frain, audacious tar, Re - member what you are. *p (aside)* I'd

Un poco più lento.

laugh my rank to scorn, In u - nion ho - ly, Were he more highly born Or I — more

p

low - ly, I'd laugh my rank to scorn, In u - nion ho - ly, Were he more high - ly

cresc. *dim.* *p* *ritard.*

mf *dim.* *colla voce*

born Or I more low - ly.

pp *ff*

Tempo I.

RALPH. Proud

la - dy, have your way, Un - feeling beau - ty! You speak, and I o -

p

- bey, It is — my — du - ty; I am the lowliest star that sails the wa - ter, And

you, proud maiden, are my cap_tain's daughter; Proud la - dy, have your way, You

speaking, and I o - bey. *(aside)* *p* *Un poco più lento.* My heart, with an_guish

torn, Bows down be - fore her; She laughs my love to scorn; Yet I a -

cresc. *dim.* *p* *rit.* - dore her, My heart, with anguish torn, Bows down be - fore her. She laughs my love to

mf *dim.* *colla voce*

Tempo I. JOSEPHINE. scorn, Yet I a - dore her. Re - frain au - da - cious tar, Your suit from

piu lento
p

press - ing! I'd

RALPH. *f* *piu lento*
p

Proud la - dy, have your way, Un - feel - ing beau - ty! My

piu lento

laugh my rank to scorn, In u - nion ho - ly, Were he more high - ly born — Or

heart with an - guish torn, Bows down be - fore her; She laughs my love to scorn, — Yet

p

rit. *pp*

I more low - ly.

rit. *pp*

I a - dore — her.

rit. *pp* *p*

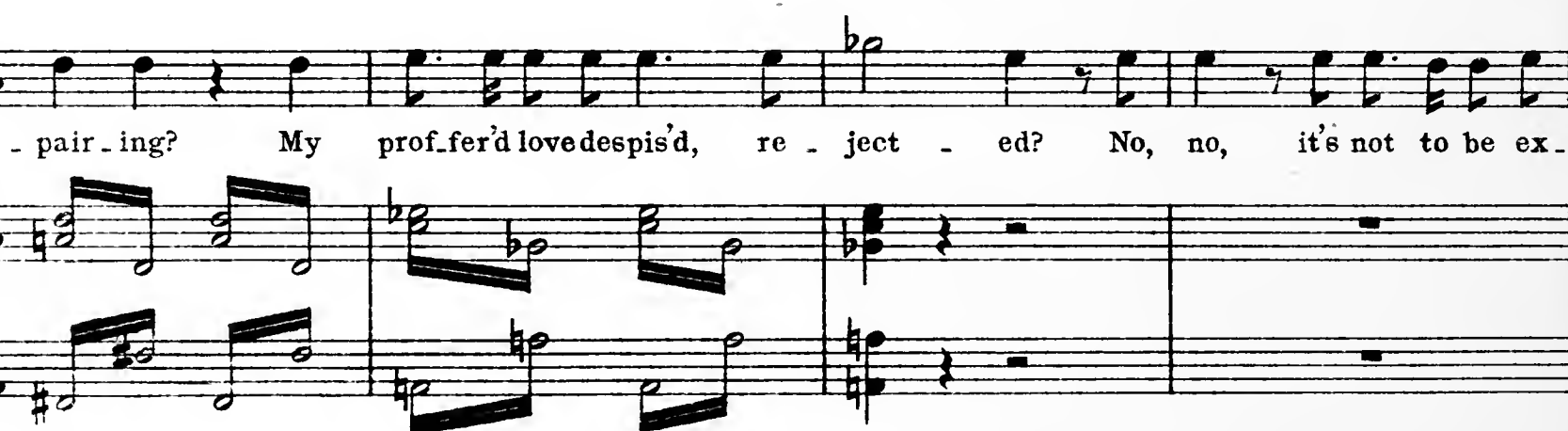
FINALE.- ACT I.

*Allegretto moderato.*RALPH. *Recit.*

VOICE.

Can I survive this o-ver-bear-ing? Or live a life of mad des-

PIANO.

fp

RALPH.

- pect - ed!

Allegro con brio.

Messmates a-hoy! come here! come here!

*f a tempo**Segue Finale**ff**ff* SOPRANOS.

Aye, aye, my boy! what cheer! what cheer! Now, tell us pray, without de-lay, what does she say? What

TENORS & BASSES.

Aye, aye, my boy! what cheer! what cheer! Now, tell us pray, without de-lay, what does she say? What

ff

RALPH.

The mai - den treats my suit with scorn, Re -

cheer! what cheer!

cheer! what cheer!

ff *p*

- jects my hum - ble gift, my la - dy. She says. I am ig - no - bly born, And

cuts my hopes a - drift, my la - dy.

Oh! cru - el one! oh! cru - el one!

Oh! cru - el one! oh! cru - el one!

f

DEADEYE.

She spurns your suit! O - ho! O - ho! I told you so! I told you so!

COUSIN HEBE.

Shall they submit? are they but slaves? Love comes a like to high and low— Bri_

BOATSWAIN.

Shall we submit? are we but slaves? Love comes a like to high and low— Bri_

CHORUS.

Shall they submit? are they but slaves? Love comes a like to high and low— Bri_

Shall we submit? are we but slaves? Love comes a like to high and low— Bri_

- tan - nia's sai - lors rule the waves, And shall they stoop to in - sult?

- tan - nia's sai - lors rule the waves, And shall we stoop to in - sult? No! no!

- tan - nia's sai - lors rule the waves, And shall we stoop to in - sult? No! no!

DEADEYE.

You must sub-mit, you are but slaves; A la-dy she! O-ho! O - ho! You low-ly

toil-ers of the waves, She spurns you all- I told you so!

SOPRANOS.

Shall they sub-mit?

TENORS & BASSES.

Shall we sub-mit?

COUSIN HEBE.

Shall they submit?

are they but slaves

BOATSWAIN.

Shall we submit?

are we but slaves

DEADEYE.

You must sub - mit

you are but

are they but slaves?

Shall they submit?

are they but slaves?

are we but slaves?

Shall we submit?

are we but slaves?



Love comes a-like to high and low— Bri - tan - nia's sai - lor's

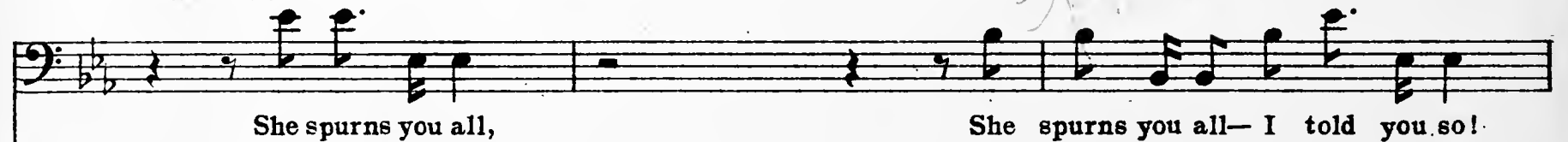
Love comes a-like to high and low— Bri - tan - nia's sai - lor's

slaves; A la - dy she! O - ho! O - ho! O - ho!

Love comes a-like to high and low— Bri - tan - nia's sai - lor's

Love comes a-like to high and low— Bri - tan - nia's sai - lor's

DEADEYE.



She spurns you all, She spurns you all— I told you so!

COUSIN HEBE & SOPRANOS.



rule the waves And shall they stoop to in - sult? No! no!

BOATSWAIN & BASS.



rule the waves And shall we stoop to in - sult? No! no!



RALPH. *Un poco più lento*

My friends, my leave of life I'm tak - ing, For oh, my heart, my heart is

break - ing; When I am gone, oh pri - thee, tell The maid that, as I died, I lov'd her

CHORUS.

well! Of life, a - las, his leave he's tak - ing, For

Of life, a - las, his leave he's tak - ing, For

ah! his faithful heart is break - ing. When he is gone we'll sure - ly

ah! his faithful heart is break - ing. When he is gone we'll sure - ly

that, as he died, he lov'd her well.

RALPH. *b²*.

tell The maid as he died, he lov'd her well. Be warn'd, my

tell The maid as he died, he lov'd her well.

mess - mates all Who love in rank a - bove you - For Jo - sephine I

JOSEPHINE. RECIT.

Tutti. CHORUS. SOPRANOS.

fall! Ah! stay your hand! I love you! TENORS & BASSES. Ah! stay your hand - she loves you!

ff *f*

SOPRANOS.

RALPH.

JOSEPHINE.

TENORS & BASSES.

Loves me? Loves you! Yes! Yes! Ah yes! she loves you!

ff *p* *f*

Allegro vivace.

JOSEPHINE.

Oh joy, oh rap_ture un_foreseen, For now the sky is all se_rene, The

COUSIN HEBE.

Oh joy, oh rap_ture un_foreseen, For now the sky is all se_rene, The

RALPH.

Oh joy, oh rap_ture un_foreseen, For now the sky is all se_rene, The

Allegro vivace.

god of day-the orb of love, Has hung his en_sign high a_bove, The sky is all a -

god of day-the orb of love, Has hung his en_sign high a_bove, The sky is all a -

god of day-the orb of love, Has hung his en_sign high a_bove, The sky is all a -

- blaze.

We'll chase the lag_ging hours a_long, And

- blaze.

We'll chase the lag_ging hours a_long, And

- blaze.

With woo_ing words and lov_ing song, We'll chase the lag_ging hours a_long, And

if we find the mai - den coy, We'll mur - mur forth de - cor - ous joy In

if we find the mai - den coy, We'll mur - mur forth de - cor - ous joy In

if I find the mai - den coy, I'll mur - mur forth de - cor - ous joy In

p

drea - my roun - de - lays!

drea - my roun - de - lays!

drea - my roun - de - lays!

DEADEYE.

He thinks he's

f

p

won his Jo - seph - ine, But tho' the sky is now se - rene, A frowning thun - der - bolt a -

stacc.

-bove May end their ill - as-sor-ted love Which now is all a - blaze. Our

p

captain ere the day is gone Will be ex-treme-ly down up-on The wicked men who

art em-ploy To make his Jo-seph - ine less coy In ma-ny va-rious

cresc. *f*

JOSEPHINE.
Oh joy, oh rapture un-foreseen. For now the sky is all se-rene, The

COUSIN HEBE.
Oh joy, oh rapture un-foreseen. For now the sky is all se-rene, The

RALPH.
Oh joy, oh rapture un-foreseen. For now the sky is all se-rene, The

ways. Our captain soon, unless I'm wrong, Will be ex-

sf *p*

God of day, the orb of love, Has hung his en - sign high a - bove, The

God of day, the orb of love, Has hung his en - sign high a - bove, The

God of day, the orb of love, Has hung his en - sign high a - bove, The

- treme - ly down up - on The wick - ed men who art em - ploy, Will be ex -

cres - - - - - cen - - -

sky is all a - - - - -

sky is all a - - - - -

sky is all a - - - - -

- treme - ly down up - on The wick - ed men, will be ex - tremely down up - on the men In many various

do

f

- blaze, is all a - blaze, is all a -

- blaze, is all a - blaze, is all a -

- blaze, is all a - blaze, is all a -

ways, In many various ways, Our captain soon will

p

- blaze, The sky is all, is all a - blaze.

- blaze, The sky is all, is all a - blaze.

- blaze, The sky is all, is all a - blaze.

be extremely down up on The wick-ed men in many various ways.

cres - cen - do

JOSEPHINE. *p*
 This ve - ry night, With -
 HEBE. *p*
 With ba - ted breath,
 RALPH. *p*
 And muf - fled oar,
Exactly the same time.
pp staccato

- out a light, A cler - gy - man
 As still as death
 We'll steal a - shore. Shall

JOSEPHINE.
 And then we can
 RALPH.
 make us one Re -
 BOATSWAIN.
 At half - past ten,

JOSEPHINE.

COUSIN HEBE.



BOATSWAIN.

Can part them then!



CHORUS.

This ve - ry night With

This ve - ry night, With



RALPH.

JOSEPHINE.

COUSIN HEBE.

RALPH.

ba - ted breath And muf - fled oar - With - out a light, As still as death We'll

ba - ted breath And muf - fled oar - With - out a light, As still as death They'll

ba - ted breath And muf - fled oar - With - out a light, As still as death They'll



JOSEPHINE.

RALPH.

COUSIN HEBE.

JOSEPHINE.

steal a - shore. A cler - gy - man Shall make us one At half - past ten, And
BOATSWAIN.

At half - past ten,

steal a - shore. A cler - gy - man Shall make them one At half - past ten, And

steal a - shore. A cler - gy - man Shall make them one At half - past ten, And

JOSEPHINE.

then we can

MRS. CRIPPS.

This ve - ry

Can part. them then! This

RALPH.

Re - turn, for none

BOATSWAIN.

This

Can part them then! This

CARPENTER.

This

then they can Re - turn, for none Can part them then! This ve - ry

then they can Re - turn, for none Can part them then! This

night, With ba - ted breath And muffled oar, Without a light As still as death We'll steal ashore. A cler - gy -

ve - ry night, With ba - ted breath And muf - fled oar - With -

ve - ry night, With ba - ted breath And muf - fled oar - With -

ve - ry night, With ba - ted breath And muf - fled oar - With -

ve - ry night, With ba - ted breath And muf - fled oar - With -

night, With ba - ted breath And muffled oar, Without a light As still as death We'll steal ashore. A cler - gy -

ve - ry night, With ba - ted breath And muf - fled oar - With -

sempre p e staco.

- man Shall make us one At half - past ten, And then we can Re - turn, for none Can part us then! A cler - gy -

- out a light, As still as death We'll steal a - shore. A

- out a light, As still as death We'll steal a - shore. A

- out a light, As still as death We'll steal a - shore. A

- out a light, As still as death We'll steal a - shore. A

- man Shall make them one At half - past ten, And then they can Re - turn, for none Can part them then! A cler - gy -

out a light, As still as death We'll steal a - shore. A

man Shall make us one At half-past ten, And then we can Re-turn, for none Can part us then! This ve-ry

cler - gy - man Shall make them one At half - past ten. This ve-ry

cler - gy - man Shall make them one At half - past ten. This ve-ry

cler - gy - man Shall make them one At half - past ten. This ve-ry

cler - gy - man Shall make them one At half - past ten. This ve-ry

man Shall make them one At half-past ten, And then they can Re-turn, for none Can part them then! This ve-ry

cler - gy - man Shall make them one At half - past ten. This ve-ry

[illegible]

[illegible][illegible]

DEADEYE. *Recit. Moderato.*

For - - bear, nor car-ry out the scheme you've plann'd, She is a

la-dy- you a fore-mast hand! Re - mem - ber, she's your gallant captain's daughter,

Allegro.
CHORUS. *Tutti.*

And you, the mean-est slave that crawls the wa - ter! Back, ver - min,

back, Nor mock us! Back, ver - min, back, You shock us!

Allegro con brio.

ff

The first system of the piano introduction features a treble and bass staff in 6/8 time. The treble staff has a melodic line with eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment with chords and single notes.

The second system continues the piano introduction with similar melodic and rhythmic patterns in the treble and bass staves.

SOPRANOS. *ff*

Let's give three cheers for the sai - lor's bride Who casts all thought of rank a - side - Who

TENORS & BASSES. *ff*

Let's give three cheers for the sai - lor's bride Who casts all thought of rank a - side - Who

The piano accompaniment for the first vocal entry, featuring treble and bass staves with chords and melodic fragments.

gives up home and for - tune too, For the hon - est love of a sai - lor true! Tra,

gives up home and for - tune too, For the hon - est love of a sai - lor true! Tra,

The second vocal entry includes vocal staves for sopranos and tenors/basses, along with the piano accompaniment. The lyrics are repeated for both parts.

The piano accompaniment for the second vocal entry, continuing the musical support for the vocalists.

[illegible][illegible][illegible]

give three cheers for the sai - lor's bride, Who casts all thought of rank a - side— Who

give three cheers for the sai - lor's bride, Who casts all thought of rank a - side— Who

gives up home and for - tune too For the hon - est love of a sai - lor true!

gives up home and for - tune too For the hon - est love of a sai - lor true!

JOSEPHINE, COUSIN HEBE, MRS. CRIPPS & SOPRANOS.

Vivace.

For a British tar is a soaring soul As

free as a moun-tain bird;— His— en-er-get-ic fist should be rea-dy to re-sist A

dic-ta-to-rial word!— His— eyes should flash with an in-born fire, His

brow with scorn be wrung; He ne-verse should bow down to a dom-i-neering frown, Or the

tang of a ty-rant tongue.

RALPH, BOATSWAIN & CARPENTER.

TENORS & BASSES. *Unison.*

His nose should pant and his lip should curl, His

cheeks should flame and his brow should furl, His bosom should heave and his

cresc.

heart should glow, And his fist be e-ver rea-dy for a knock-down blow.

f

SOPRANOS.

His foot should stamp and his throat should growl, His

RALPH with TENORS.

BOATSWAIN & CARPENTER, with BASSES.

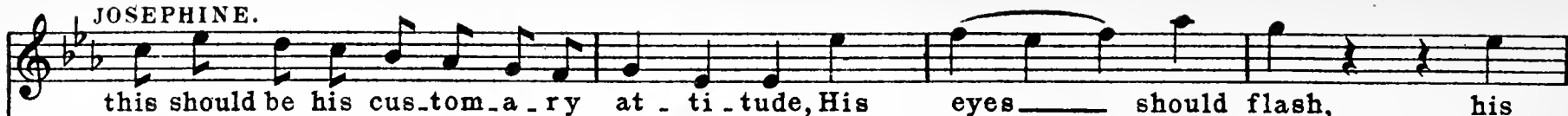
His foot should stamp and his throat should growl, His

ff

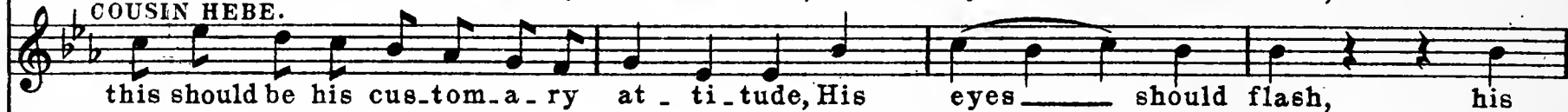
hair should twirl and his face should scowl; His eyes should flash and his breast protrude, And

hair should twirl and his face should scowl; His eyes should flash and his breast protrude, And

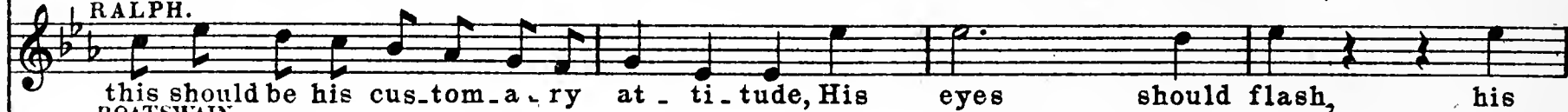
JOSEPHINE.



COUSIN HEBE.



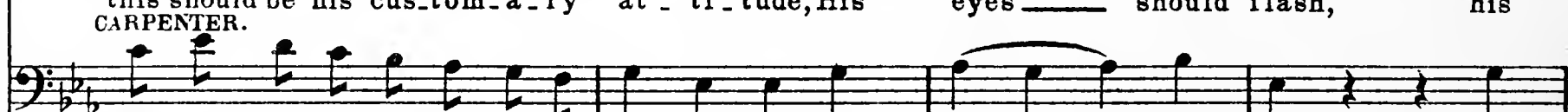
RALPH.



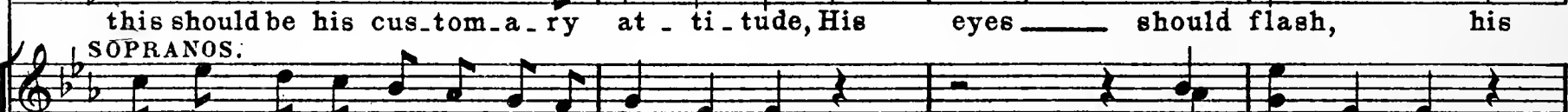
BOATSWAIN.



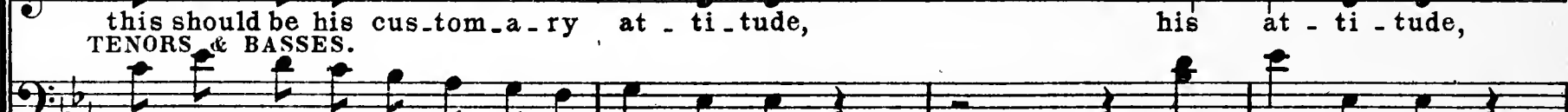
CARPENTER.



SOPRANOS.



TENORS & BASSES.



this should be his cus_tom_a_ry at - ti_tude,

his at - ti_tude,



breast_ pro - trude,

His eyes _____

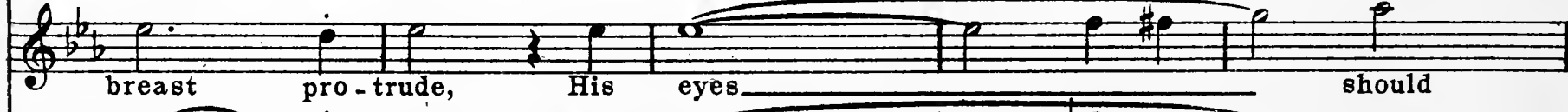
should



breast_ pro - trude,

His eyes _____

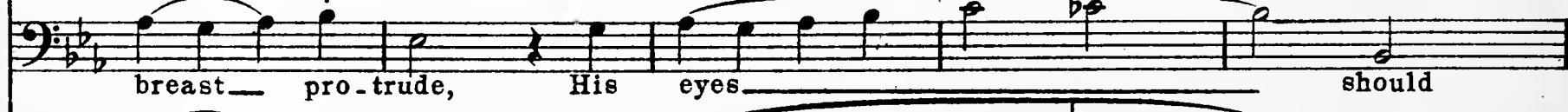
should



breast pro - trude,

His eyes _____

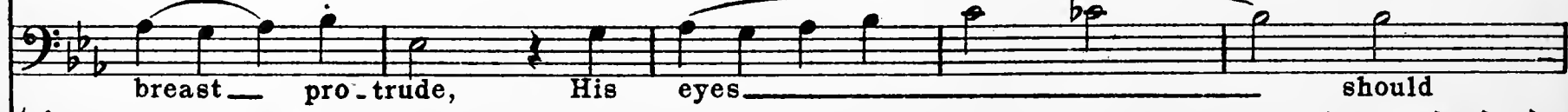
should



breast_ pro - trude,

His eyes _____

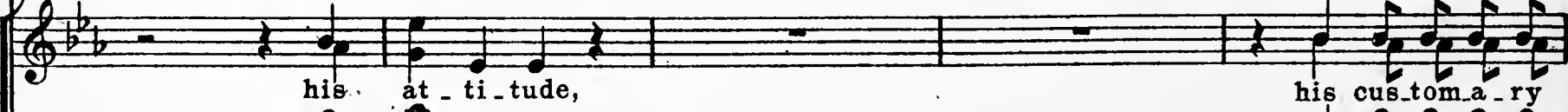
should



breast_ pro - trude,

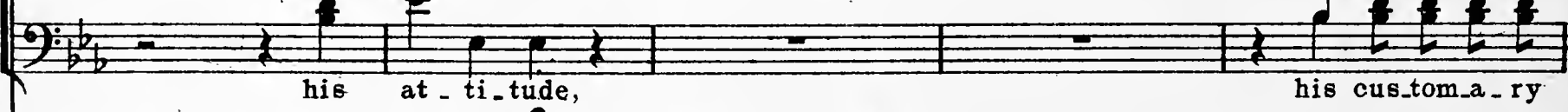
His eyes _____

should



his at - ti_tude,

his cus_tom_a_ry



his at - ti_tude,

his cus_tom_a_ry



flash, his eyes should flash, his breast pro -
flash, his eyes should flash, his breast pro -
flash, his eyes should flash, his breast pro -
flash, his eyes should flash, his breast pro -
flash, his eyes should flash, his breast pro -
at - ti - tude, his at - ti - tude, his
at - ti - tude, his at - ti - tude, his

Stringendo.

sf.

Più vivo.

ff

- trude, His eyes should flash, *ff*
- trude, His eyes should flash, *ff*
- trude, His eyes should flash, *ff*
- trude, His eyes should flash, *ff*
- trude, His eyes should flash, *ff*
at - ti - tude. His eyes, *ff*
at - ti - tude. His eyes, *ff*

Più vivo.

ff

ff

yes, His eyes
yes, His eyes
yes, His eyes
yes, His eyes
yes, His eyes

his eyes, yes, His eyes
his eyes, yes, His eyes

should flash, His foot should stamp and his
should flash, His foot should stamp and his
should flash, His foot should stamp and his
should flash, His foot should stamp and his
should flash, His foot should stamp and his

throat, his throat should growl, His hair should twirl and his

throat, his throat should growl, His hair should twirl and his

throat, his throat should growl, His hair should twirl and his

throat, his throat should growl, His hair should twirl and his

throat, his throat should growl, His hair should twirl and his

throat, his throat should growl, His hair should twirl and his

throat, his throat should growl, His hair should twirl and his

face, his face should scowl;

face, his face should scowl;

face, his face should scowl;

face, his face should scowl;

face, his face should scowl;

face should scowl, His eyes should flash, His breast pro-trude, And this should be his

face should scowl, His eyes should flash, His breast pro-trude, And this should be his

And this his at - - - ti - tude.

And this his at - - - ti - tude.

And this his at - - - ti - tude.

And this his at - - - ti - tude.

And this his at - - - ti - tude.

cus_tom_a - ry at - - - ti - tude.

cus_tom_a - ry at - - - ti - tude.

8.....

ff

1. 2.

rall.

END OF ACT I.

ENTR'ACTE.

Tempo moderato.

PIANO.



Act II.



No 13.

SONG—(Captain Corcoran.)

Moderato.

VOICE.

PIANO.

p *fz.* *p a tempo*

CAPTAIN C.

Fair moon, to thee I— sing! Bright re-gent of the hea - vens,

Say, why is ev - 'ry - thing— Ei - ther at six-es or at se - vens?

Say, why is ev - 'ry - thing— Ei - ther at six-es or at se - vens? I have

liv'd hi-ther-to Free from the breath of—

slan-der, Be-lov'd by all my crew, A

real-ly po-pu-lar Com-man-der. But now my kind-ly crew re-

-bel, My daugh-ter to a tar is par-tial. Sir

Jo-seph storms, and, sad to tell, He threat-ens a court-
cresc.

f - mar - tial! *p* Fair moon, to thee I sing!

f *dim.* *pp*

Bright re-gent of the hea - vens, Say, why is

ev - 'ry - thing - Ei - ther at six - es or at se - vens?

Fair moon, to thee I sing, - - - Bright - - - re-gent of the

rall. *colla voce*

heav'ns!

a tempo *p*

No 14.

DUET—(Mrs. Cripps and Captain Corcoran.)

Allegro.

VOICE.

MRS. CRIPPS.

Things are sel - dom what they seem,

PIANO.

*p**ff**p*

Skim milk mas - que - rades as cream; High - lows pass as pa - tent leathers.

CAPTAIN C.

Jack - daws strut in pea - cocks' feathers. Ve - ry true, so they do.

MRS. CRIPPS.

Black sheep dwell in ev - 'ry fold, All that glit - ters is not gold;

Storks turn out to be but logs, Bulls are but in - flat - ed frogs.

CAPTAIN C. MRS. CRIPPS.

So they be, fre - quent - ly. Drops the wind and

stops the mill, Tur - bot is am - bi - tious brill; Gild the far - thing if you will,

CAPTAIN C.

Yet it is a far - thing still. Yes, I know, that is so:

Tho' to catch your drift I'm striving, It is sha - dy, it is sha - dy,

I don't see at what you're dri-ving, Mystic la - dy, mystic la - dy.

MRS. CRIPPS.

Stern con-vic - tion's o'er_ him steal-ing That the mys - tic la - dy's deal-ing

CAPTAIN C.

Stern con-vic - tion's o'er_ me steal-ing That the mys - tic la - dy's deal-ing

In o-ra - cu-lar re-veal-ing. That is so.

In o-ra - cu-lar re-veal-ing. Yes, I know.

p *ff*

CAPTAIN C.

Tho' I'm a - ny - thing but cle-ver I could talk like that for e-ver! Once a cat was

p

MRS. CRIPPS.

kill'd by care, On - ly brave de - serve the fair. Ve - ry true, so they do:

CAPTAIN C.

Wink is of - ten good as nod, Spoils the child who spares the rod;

MRS. CRIPPS.

Thirs - ty lambs run fox - y dangers, Dogs are found in ma - ny mangers. Fre - quentlee!

CAPTAIN C.

I a - gree. Paw of cat the chest - nut snatches, Worn out garments

show new patches; On - ly count the chick that hatches, Men are grown up catch - y catches.

MRS CRIPPS.

Yes, I know that is so, Tho' to catch my drift he's striv - ing, I'll dis -

- sem - ble! I'll dis - sem - ble! When he sees at what I'm

driv - ing, Let him trem - ble! Let him trem - ble!

MRS CRIPPS.

Tho' a mys - tic tone I — bor - row, He will learn the truth with sor - row;

CAPTAIN C.

Tho' a mys - tic tone you bor - row, I shall learn the truth with sor - row;

Here to-day and gone to-mor-row. That is so.

Here to-day and gone to-mor-row. Yes, I know.

I'll dis-semble, I'll dis-semble, Lethim tremble! Lethim

Tho' a mys-tic tone you borrow, I shall learn the truth with sorrow,

tremble! Lethim tremble! Yes, I know, that is so.

Here to-day and gone to-morrow, Yes, I know, that is so.

pp *a tempo* *ff*

No 15.

SCENA—(Josephine.)

Andante.

VOICE.

The hours creep on a - pace.

My

PIANO.

guil - ty heart is quak - ing;

Oh, that I might re - trace

The step that I am

tak - ing; It's fol - ly it were ea - sy to be shew - ing:

What I am giv - ing

up, and whither go - - ing!

{ On the one hand, papa's luxurious home
hung with ancestral armour and old } brasses,

Carved oak and tapestry from distant Rome, glass - es, Rich Oriental rugs, pil - lows, And
rare "blue and white" Venetian finger - luxurious sofa

ev - 'rything that is - n't old, from Gil - lows! And, on the other, a dark and dingy room
in some back street with stuffy children crying,

Where organs yell, and clacking housewives, dry - ing, With one cracked looking -
fume, and clothes are hanging out all day a - glass to see your face in, and

dinner served up, ba - sin!
in a pudding -

Allegro con spirito.

cresc. molto. *f*

A sim - ple sai - lor, low - ly born; Un - let - ter'd and un -

- known; Who toils for bread from ear - ly morn Till half the night has

flown, Till half the night has flown. No gold - en rank can

he im - part, No wealth of house or land; No for - tune, save his

trus - ty heart, And hon - est, brown right hand, his trus - ty heart, and brown right hand; And

yet he is so won_drous fair, That love for one so pass_ing rare, So

peer-less in his man_ly beau_ty, Were lit_tle elsethan so_lemn du_ty, Were

lit_tle else than so_lemn du_ty! Oh god of

rallentando

rall.

love and god of rea_son say,— Which of you twain shall my poor heart o_bey? A

ad lib.

a tempo

sim_ple sai_lor, low_ly born, Un_let_ter'd and un_known,— No

gold - en rank can he im-part, No wealth of house or land, No

for-tune, save his trus-ty heart, And hon-est, brown right hand, his trus-ty heart and right

hand, Oh god of love and god of rea-son, say, Which of you

p *cresc.*

twain shall my poor heart, - my poor heart o -

mf

- bey, God of love, god of rea-son, god of reason, god of love, say, -

p *cresc.* *fz* *fz*

Which shall my poor heart o - bey? Oh

god of love and god of rea-son, say, Oh god of love and god of rea-son,

say, Which of you twain shall my poor heart o - bey, my—

heart o - bey Which shall my heart, — my heart o -

- bey.

No 16. TRIO:-(Josephine, Captain Corcoran, and Sir J. Porter.)

Allegro vivace.

PIANO. *f*

JOSEPHINE.

3. Ne-ver mind the why and where-fore, Love can le-vel ranks, and
CAPTAIN C.

1. Ne-ver mind the why and where-fore, Love can le-vel ranks, and

SIR J. PORTER.

2. Ne-ver mind the why and where-fore, Love can le-vel ranks, and

p

therefore I ad-mit the ju-ris-dic-tion; A-bly have you play'd your part, You have
therefore, Though his Lordship's station's migh-ty, Though tu-pen-dous be his brain, Though her
therefore, Though your nau-ti-cal re-la-tion In my set could scarcely pass, Though you

car - ried firm con - vic - tion To my hes - i - ta - ting heart.
 tastes are mean and fligh - ty, And her for - tune poor — and plain—
 oc - cu - py a sta - tion In the low - er mid - dle class—

CAPTAIN C. & SIR J. PORTER. (every time.)

Ring the mer - ry bells on board ship, Rend the air with warb - ling wild,

CAPTAIN C.

CAPTAIN C.
(each verse.)

SIR J. PORTER.

For the u - nion of his Lord - ship With a hum - ble cap - tain's child. For a
 of my Lord - ship With a hum - ble cap - tain's child.

JOSEPHINE.
(each verse.)SIR J. PORTER.
(each verse.)

hum - ble cap - tain's daugh - ter, For a gal - lant cap - tain's daugh - ter And a

JOSEPHINE.

Lord who rules the wa-ter. And a tar who ploughs the wa-ter.

JOSEPHINE. 1st & 2nd Verses.

Let the air with joy be la-den, Rend with songs the air a-bove,
CAPTAIN C. & SIR J. PORTER.

Let the air with joy be la-den, Rend with songs the air a-bove,

For the u-nion of a mai-den With the man who owns her love.

For the u-nion of a mai-den With the man who owns her love.

f 3rd Verse.

Let the air with joy be la - den,

f CAPTAIN C. & Sir J. PORTER.

Ring the mer - ry bells on board ship,

For the u - nion of a mai - den,

For her u - nion with his Lord - ship,

Rend with songs the air a - bove, For the man who owns her love,

Rend with songs the air a - bove, For the man who owns her love,



Rend with songs the air a - bove, For the man who owns

Rend with songs the air a - bove, For the man who owns

The first system of the musical score consists of three staves. The top two staves are vocal staves in treble clef with a key signature of three sharps (F#, C#, G#). The bottom staff is a grand staff for piano, with a treble and bass clef. The piano accompaniment features chords and moving lines in both hands. The lyrics "Rend with songs the air a - bove, For the man who owns" are written below the vocal staves.



her love.

her love.

The second system of the musical score continues with three staves. The vocal staves have a fermata over the word "love". The piano accompaniment includes a forte (f) dynamic marking. The lyrics "her love." are written below the vocal staves.



The third system of the musical score consists of two staves for piano accompaniment. It continues the harmonic and melodic development of the piece.



The fourth system of the musical score consists of two staves for piano accompaniment, concluding the piece with a final cadence.

Nº 17.

DUET— (Captain Corcoran and Deadeye.)

DEADEYE.

VOICE.

Kind. Cap-tain, I've im - por - tant in - for - ma -

PIANO.

- tion— Sing hey, the kind Com-man - der that you are— A -

- bout a cer - tain in - ti - mate re - la - - - tion, Sing hey, the mer - ry

CAPTAIN C.

The mer - ry, mer - ry mai - den, The

mai - den and the tar.

The mer - ry, mer - ry

mer - ry, mer - ry mai - den, Sing hey, the mer - ry mai - den— and the
mai - den, The me - ry mi - den, The mai - den— and the

CAPTAIN C.

tar. Good

tar.

fel - low, in con - un - drums you are speak - ing— Sing hey, the mys - tic

sai - lor that you are The an - swer to them vain - ly I am

seek - - ing, Sing hey, the mer - ry mai - den and the tar.

The mer - ry, mer - ry mai - den, The mer - ry, mer - ry mai - den, Sing

The mer - ry mer - ry mai - den, The mer - ry, mer - ry

hey. the mer - ry mai - den — and the tar.

mai - den, The mai - den — and the tar.

DEADEYE.

3. Kind Cap - tain, your young la - dy is a - sigh - ing— Sing

hey, the sim - ple Cap - tain that you are—

This ve - ry night with

Rack - straw to be fly - ing,

Sing hey, the mer - ry mai - den and the

CAPTAIN C.

The mer - ry, mer - ry mai - den, The

DEADEYE.

tar.

The mer - ry, mer - ry

mer - ry, mer - ry mai - den, The much too mer - ry mai - den— and the
mai - den, The mer - ry, mer - ry mai - den, The mai - den— and the

tar. CAPTAIN C. 4. Good
tar.

fel - low, you have giv - en time - ly warn - ing— Sing hey, the thoughtful

sai - lor that you are— I'll talk to Mas - ter Rack - straw in the

morn - ing, Sing hey, the cat - o' - nine - tails and the tar.

The mer - ry cat - o' - nine - tails, The mer - ry cat - o' -

The mer - ry cat - o' - nine - tails, The

- nine - tails, The mer - ry cat - o' - nine - tails— and the tar.

mer - ry cat, The mer - ry cat. - o' - nine - tails— and the tar.

No 18.

SOLI and CHORUS.

Moderato. *pp* TENORS & BASSES.

VOICE. Care - ful - ly on tip - toe

PIANO. *pp*

steal - ing, Breath - ing gent - ly as we may, Ev - 'ry

step with cau - tion feel - ing, We - will - soft - ly steal a - way. Goodness

ff

DEADEYE. CHORUS OF MEN.

me! why, what was that? Si - lent be, it was the cat! It

f CAPTAIN C.

was, it was the cat! They're right, it was the

cresc. *p*

CHORUS OF MEN.

cat! Pull a-shore in fash-ion stea-dy, Hy-men

dim.

will de-fray the fare, For a cler-gy-man is

rea-dy To u-nite the ha-py pair. Good-ness

ff

DEADEYE.

me why, what was that? Si-lent be, a-gain the

CHORUS OF MEN.

CAPTAIN C.

cat! It was a-gain the cat! They're

p JOSEPHINE.

Ev - 'ry step with cau - tion

p RALPH.

Ev - 'ry step with cau - tion

right, it was the cat! with cau - tion

DEADEYE.

Ev - 'ry step with cau - tion

pp

feel - ing, We will soft - ly steal a - way, Ev - 'ry step with cau - tion *pp*

feel - ing, We will soft - ly steal a - way, Ev - 'ry step with cau - tion *pp*

feel - ing, They will soft - ly steal a - way, Ev - 'ry step with cau - tion *pp*

feel - ing, They will soft - ly steal a - way, Ev - 'ry step with cau - tion *pp*

TENORS. We will steal a - way, Ev - 'ry step, ev - 'ry step with cau - tion *pp*

BASSES. We will steal a - way, Ev - 'ry step, ev - 'ry step with cau - tion *pp*

feel - ing, We will steal a - - - way. *rall.*

feel - ing, We will steal a - - - way. *rall.*

feel - ing, They will soft - - - ly steal a - way. *rall.*

feel - ing, They will soft - - - ly steal a - way. *rall.*

feel - ing, We will soft - - - ly steal a - way. *rall.*

feel - ing, We will soft - - - ly steal a - way. *rall.*

Allegro. *ff* *accel.*

CAPTAIN C.

Vivace.

Hold!

Pret-ty daugh - ter of mine, I in -

First system of musical notation for Captain C. It consists of a vocal line and a piano accompaniment. The vocal line starts with a whole note 'Hold!' followed by a half note rest, then continues with the lyrics 'Pret-ty daugh - ter of mine, I in -'. The piano accompaniment features a strong *ff* (fortissimo) dynamic in the left hand and a *p* (piano) dynamic in the right hand.

Second system of musical notation for Captain C. The vocal line continues with the lyrics '- sist up-on know-ing Where you may be go-ing With these sons of the brine;'. The piano accompaniment continues with a steady rhythmic pattern.

Third system of musical notation for Captain C. The vocal line continues with the lyrics 'For my ex - cel-lent crew, Tho' foes they could thump a-ny, Are'. The piano accompaniment continues with a steady rhythmic pattern.

CHORUS OF MEN.

First system of musical notation for the Chorus of Men. The vocal line starts with the lyrics 'scarce - ly fit com - pan-y, My daugh-ter, for you, Now, hark at that, do! Tho''. The piano accompaniment features a steady rhythmic pattern.

Second system of musical notation for the Chorus of Men. The vocal line continues with the lyrics 'foes we could thump any, We're scarcely fit - com - pany For a la - dy like you! Proud'. The piano accompaniment continues with a steady rhythmic pattern, ending with a *p* (piano) dynamic.

of - fi - cer, that haughty lip un - curl! Vain man, suppress that su - per - ci - lious

sneer, For I have dard to love your match - less girl, A

CAPTAIN C.

fact well known to all my mess - mates here! Oh, hor - ror!

JOSEPHINE.

RALPH.

He, I, hum - ble, poor, and low - ly born, The mean - est in the

port di-vi-sion- The butt of e-pau-let ted scorn- The

port di-vi-sion- The butt of e-pau-let ted scorn- The

mark of quar-ter-deck de-ri-sion, *p* Has dar'd to raise his

mark of quar-ter-deck de-ri-sion, *p* Have dar'd to raise my

cresc.
worm-y eyes A-bove the dust to which you'd mould him, In man-hood's glor-ious

cresc.
worm-y eyes A-bove the dust to which you'd mould me, In man-hood's glor-ious

ff

pride to rise, He is an Eng - - - lish - man, be -

ff

pride to rise, I am an Eng - - - lish - man, be -

- hold him!

- hold me! He

CHORUS. TENORS. *ff*

He is an Eng - - - lish - man!

BASSES. *ff*

He is an Eng - - - lish - man!

ff

Moderato.

is an English-man For— he him-self has said it, And it's great-ly to his

fz

p stacc.

cre - dit, That he is an Eng - lish - man! For he

That he is an Eng - lish - man!

That he is an Eng - lish - man!

f *p*

might have been a Roo - sian, A French, or Turk or Proo - sian, Or per - haps I - tal - i -

- an! But in spite of all temp - ta - tions To be -

TENORS & BASSES.

Or per - haps I - tal - i - an!

p

- long to o - ther na - tions, He re - mains an Eng - lish - man! He re

- mains an Eng - lish - man! CHORUS OF MEN.
f a tempo

For in spite of all temp -

- ta - tions To be - long to o - ther na - tions, He re - mains an Eng - lish -

He re - mains an Eng - lish - man!

- man! He re - mains an Eng - lish - man!

CAPT. C.

First system of the musical score. The vocal line (treble clef) begins with a whole rest, followed by a key signature change to two flats and a 6/8 time signature. The piano accompaniment (grand staff) starts with a whole rest, then enters with a piano (*p*) dynamic. The lyrics are: "In ut - ter - ing a re - pro - ba - tion To a - ny Bri - tish".

Second system of the musical score. The vocal line continues with the lyrics: "tar, I try to speak with mod - e - ra - tion, But you have gone to". The piano accompaniment continues with a steady eighth-note pattern.

Third system of the musical score. The vocal line continues with the lyrics: "far. I'm ve - ry sor - ry to dis - par - age A hum - ble fore - mast". The piano accompaniment continues with a steady eighth-note pattern.

Fourth system of the musical score. The vocal line continues with the lyrics: "lad, But to seek your cap - tain's child in mar - riage Why, dam - me, it's too". The piano accompaniment continues with a steady eighth-note pattern, ending with a forte (*f*) dynamic marking.

bad! Yes, damme, it's too bad! Yes, damme, it's too bad!

DEADEYE.

Yes, damme, it's too bad!

SOPRANOS.

ff Oh! Oh!

TENORS & BASSES.

ff Oh! Oh!

ff *f* *ff* *f*

COUSIN HEBE.

Didyou hear him— didyou hear him? Oh, the mon - ster o - ver -

pp

He said damme,

he said damme,

Yes,

pp

He said damme,

he said damme,

p

- bear-ing! Don't go near him— don't go near him— He is swearing— he is
 he said dam-me, he said damme, he said damme, Yes,
 Yes, he said damme, damme, damme, dam-me, dam-me, Yes,

SIR J. PORTER.

swearing! My pain and my dis-tress, I find it is not
 damme.
 damme.

Moderato.

ea-sy to ex-press; My a-maze-ment my sur-prise-You may learn from the ex-

CAPTAIN C.

- pres - sion of my eyes! My lord— oneword— the facts are not before you: The

word was in - ju - di - cious, I al - low, But hear my ex - pla -

SIR J. PORTER.

- na - tion, I im - plore you, And you will be in - dignant too, I vow! I will

hear of no de - fence, At - tempt none if you're sen - si - ble. That word of e - vil

sense, is wholly in - de - fen - si - ble. Go, ri - bald, get you hence To your

ca-bin with ce-le-ri-ty. This is the con-se-quence Of ill-ad-vised as-

SIR J. PORTER.

- pe-ri-ty! SOPRANOS. For I'll

This is the con-se-quence Of ill-ad-vised as-pe-ri-ty!

TENORS & BASSES.

This is the con-se-quence Of ill-ad-vised as-pe-ri-ty!

stringendo molto

teach you all ere long, To re-frain from lan-guage strong. For I

p *stringendo molto*

COUSIN HEBE. *sempre stringendo*

hav-ent an-y sym-pa-thy for ill-bred taunts! No more have his sis-ters, nor his

sempre stringendo

cou_sins, nor his aunts.

cresc.

No more have his sis_ters, nor his cou_sins, nor his aunts, No

cresc.

No more have his sis_ters, nor his cou_sins, nor his aunts, No

cresc.

vivace

more have his sis_ters, nor his cou_sins, nor his aunts, His cousins, nor his sis_ters Whom he

more have his sis_ters, nor his cou_sins, nor his aunts, His cousins, nor his sis_ters, Whom he

vivace

reck_ons up by doz_ens, nor his aunts! For he

reck_ons up by dez_ens, nor his aunts! For he

ff

f

ff

And its

is an Eng-lish - man! — For — he him - self has said — it. And its.

is an Eng-lish - man! — For he him - self has said it, And its

That he

great-ly to his cre - dit That he is an Eng - lish - man, — That he

great-ly to his cre - dit That he is an Eng - lish - man, — That he

8va.....

rall.

is — an — Eng — — — lish - man!

rall.

is — an — Eng — — — lish - man!

rall.

No 19.

OCTETT and CHORUS.

Allegretto moderato.

RALPH.

VOICE:

PIANO:

Fare - well, my own,

Light of my life, fare-

- well!

For crime un-known I go to a dun - geon cell.

JOSEPHINE.

I will a - tone;

In the meantime, farewell!

And all a -

SIR J. PORTER.

- lone Re-joice in your dun - geon cell!

A bone, — a bone — I'll

pick with this sailor fellow; Let him be shown at once to his dungeon cell.

COUSIN HEBE.

He'll hear no tone ____ Of the maiden he loves so well! No te - le -

DEADEYE.

He'll hear no tone ____ Of the maiden he loves so well! No te - le -

BOATSWAIN.

He'll hear no tone ____ Of the maiden he loves so well! No te - le -

CARPENTER.

He'll hear no tone ____ Of the maiden he loves so well! No te - le -

MRS. CRIPPS.

phone Com-mu-ni-cates with his cell! But when is known ____ The

- phone Com-mu-ni-cates with his cell!

- phone Com-mu-ni-cates with his cell!

- phone Com-mu-ni-cates with his cell!

se-cret I have to tell, Wide will be thrown, The door of his dun-geon cell.

cresc.

mf JOSEPHINE.
Fare - well, my own, Light of my life, fare - well! And all a -

mf COUSIN HEBE.
He'll hear no tone Of her he loves so well! Let him be

mf MRS. CRIPPS.
He'll hear no tone Of her he loves so well! For crime un -

mf RALPH.
Fare - well, my own, Light of my life, fare - well! For crime un -

mf SIR J. PORTER.
He'll hear no tone Of her he loves so well! Let him be -

mf DEAD EYE.
He'll hear no tone Of her he loves so well! For crime un -

mf BOATSWAIN
He'll hear no tone Of her he loves so well! For crime un -

mf CARPENTER.
He'll hear no tone Of her he loves so well! For crime un -

CHORUS. SOPRANOS.
For crime un -

TENORS & BASSES.
For crime un -

- maze - ment, my sur - prise, A - gain you may dis - co - ver from my eyes!

CHORUS. *p*

How

p

How

MRS. CRIPPS.

Hold!

Ere up-on your

ter - ri - ble the as - pect of his eyes!

ter - ri - ble the as - pect of his eyes!

loss you lay much stress, A long con - ceal - ed crime I would con - fess!

p

pp

No 20.

LEGEND.— (Mrs. Cripps and Chorus.)

VOICE. MRS. CRIPPS.

PIANO. 1. A

tremolo

ma - ny years a - go, When I was young and charming, As some of you may

know, I prac - tis'd ba - by - farming.

SOPRANOS.

TENORS & BASSES.

Now this is most a - larming! When

Now this is most a - larming! When

she was young and charming She prac_tis'd ba_by_farming, A ma_ny years a_

she was young and charming She prac_tis'd ba_by_farming, A ma_ny years a_

MRS. CRIPPS.

Two ten_der babes I nuss'd, One was of low con_di_tion; The

- go!

- go!

o_ther up_per_crust, A re_gu_lar pa_trician.

Now this is the po_

Now this is the po_

cresc.

p

- sition, - One was of low con - di - tion, The o - ther a pa - tri - cian, A

- sition, - One was of low con - di - tion, The o - ther a pa - tri - cian, A

cresc. *p*

MRS. CRIPPS.

2. Oh, bit - ter is my

ma - ny years a - go!

ma - ny years a - go!

p

cup! How e - ver could I do it? I mix'd those chil - dren up, And

p

not a crea - ture knew it!

How e - ver could you do it? Some day, no doubt, you'll

How e - ver could you do it? Some day, no doubt, you'll

In

rue it, Al - though no crea - ture knew it, So ma - ny years a - go!

rue it, Al - though no crea - ture knew it, So ma - ny years a - go!

time each lit - tle waif For - sook his fos - ter - mo - ther: The well-born babe was

cresc.

Ralph- Your cap - tain was the o - ther!

They left their fos - ter - mother, The

They left their fos - ter - mother, The

one was Ralph, our bro - ther, Our cap - tain was the o - ther, A

one was Ralph, our bro - ther, Our cap - tain was the o - ther, A

ma - ny years a - go!

ma - ny years a - go!

ma - ny years a - go!

a tempo

No 21.

FINALE.

Allegro vivace.

JOSEPHINE.

Oh joy, oh rap_ture

COUSIN HEBE.

Oh joy, oh rap_ture

RALPH.

Oh joy, oh rap_ture

DEADEYE.

Oh joy, oh rap_ture

Allegro vivace.

PIANO.

f

un_for_seen! The cloud_ed sky is now se_rene, The god of day, the

un_for_seen! The cloud_ed sky is now se_rene, The god of day, the

un_for_seen! The cloud_ed sky is now se_rene, The god of day, the

un_for_seen! The cloud_ed sky is now se_rene, The god of day, the

orb of love, Has hung his en-sign high a-bove; The sky is all a-

orb of love, Has hung his en-sign high a-bove; The sky is all a-

orb of love, Has hung his en-sign high a-bove; The sky is all a-

orb of love, Has hung his en-sign high a-bove; The sky is all a-

- blaze. We'll chase the lag-ging

- blaze. They'll chase the lag-ging

- blaze. With woo-ing words and lov-ing song We'll chase the lag-ging

- blaze. With woo-ing words They'll chase the lag-ging hours a-

hours a-long, And if he finds the maid en coy, We'll mur-mur forth de-

hours a-long, And if he finds the maid en coy, They'll mur-mur forth de-

hours a-long, And if I finds the maid en coy, We'll mur-mur forth de-

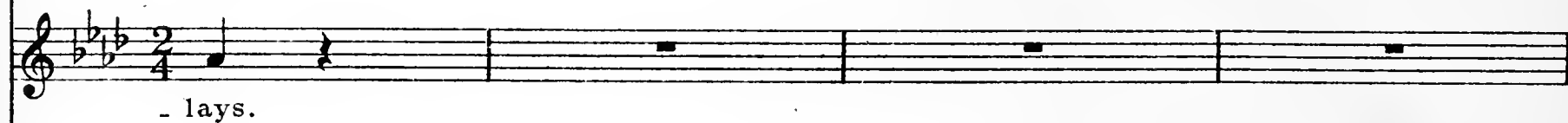
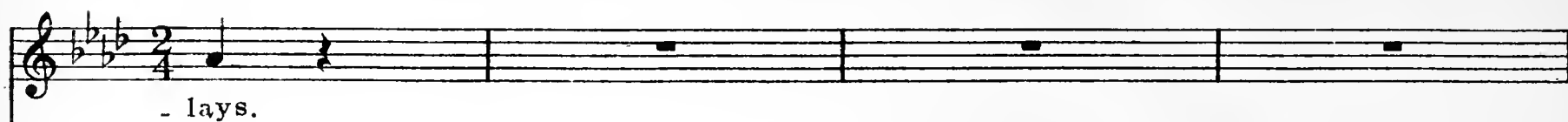
- long, And if he finds the maid en coy, They'll mur-mur forth de-

co-rous joy, In dream y roun de-

co-rous joy, In dream y roun de-

co-rous joy, In dream y roun de-

co-rous joy, In dream y roun de-lays, in roun de-



CAPTAIN C.

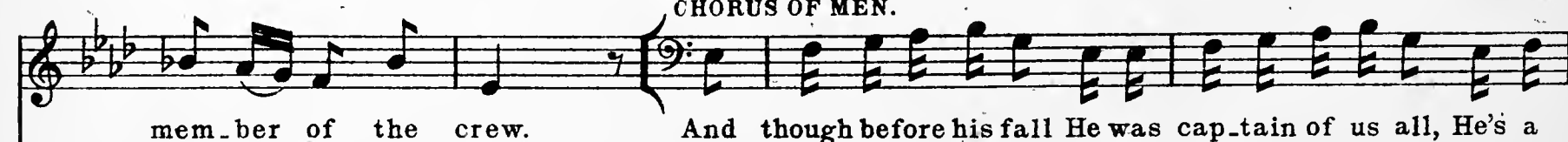
CHORUS OF MEN.



CAPTAIN C.



CHORUS OF MEN.



CAPTAIN C.

mem - ber_ of the crew. I shall mar - ry with a wife In my

The first system of the musical score for Captain C. features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a bass clef and a key signature of three flats (B-flat, E-flat, A-flat). The lyrics 'mem - ber_ of the crew. I shall mar - ry with a wife In my' are written below the vocal staff. The piano accompaniment consists of chords and single notes in both hands.

hum - ble rank of life! And you, my own, are_ she. I must

The second system of the musical score for Captain C. continues the vocal line and piano accompaniment. The lyrics 'hum - ble rank of life! And you, my own, are_ she. I must' are written below the vocal staff. The piano accompaniment continues with chords and single notes.

wan - der to and fro, But wher - e - ver I may go, I shall ne - ver be un - true to

The third system of the musical score for Captain C. continues the vocal line and piano accompaniment. The lyrics 'wan - der to and fro, But wher - e - ver I may go, I shall ne - ver be un - true to' are written below the vocal staff. The piano accompaniment continues with chords and single notes.

CHORUS OF MEN.

CAP. C.

CHORUS OF MEN.

thee! What, ne - ver? No, ne - ver! What, ne - ver?

The fourth system of the musical score features a vocal line and piano accompaniment. The lyrics 'thee! What, ne - ver? No, ne - ver! What, ne - ver?' are written below the vocal staff. The piano accompaniment continues with chords and single notes.

CAP. C.

CHORUS OF MEN.

TENORS
only.

Hard - ly e - ver! Hardly e - ver be un - true to thee, Then :

The fifth system of the musical score features a vocal line and piano accompaniment. The lyrics 'Hard - ly e - ver! Hardly e - ver be un - true to thee, Then :' are written below the vocal staff. The piano accompaniment continues with chords and single notes.

p give three cheers, and one cheer more For the for-mer captain of the Pin - a - fore, Then *f*

p give three cheers, and one cheer more For the for-mer captain of the Pin - a - fore, Then *f*

give three cheers, and one cheer more For the captain of the Pin - a - fore.

give three cheers, and one cheer more For the captain of the Pin - a - fore.

MRS. CRIPPS.

For he loves lit - tle But - ter - cup, dear lit - tle But - ter - cup

p

Though I could ne-ver tell why; ——— But still he loves But-ter-cup, poor lit-tle

Tutti. CHORUS. f

But-ter-cup, Sweet lit-tle But-ter-cup, aye! For he loves lit-tle But-ter-cup,

dear lit-tle But-ter-cup, Though I could ne-ver tell why; But still he loves

SIR J. PORTER.

But-ter-cup, dear lit-tle But-ter-cup, sweet lit-tle But-ter-cup aye! I'm the

mon-arch of the sea, And when I've mar-ried thee I'll be
stringendo molto

COUSIN HEBE.

true to the de-votion, that my love im-plants, Then good-bye to your sis-ters, and your

cou-sins, and your aunts, Es-pe-cial-ly your cousins, Whom you reck-on up by dozens. Then good-

Vivace.
TUTTI.
SOPRANOS.
TENORS & BASSES.
Then good-

-bye to your sisters, and your cousins, and your aunts, Es-pe-cial-ly your cou-sins, Whom you

reck-on up by doz-ens, and your aunts! For he is an

reck-on up by doz-ens, and your aunts! For he is an

ff

Eng - lish - man! For he him - self has said - it,

Eng - lish - man! For he him - self has said - it,

And it's That he

And it's great - ly to his cre - dit That he

And it's great - ly to his cre - dit That he

is an Eng - lish - man, — That he is an Eng —

is an Eng - lish - man, — That he is an Eng —

8

lish - man!

lish - man!

(CURTAIN.)

* ALTERNATIVE ENDING.

lish - man!

lish - man!

(CURTAIN.)



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DATE DUE

NOV 18 1981	NOV 4 1986	
FEB 1 1982	NOV 15 1986	
	AUG 23 1988	
OCT 21 1988		
OCT 21 1988		
NOV 4 1988	SEP 17 1988	
	SEP 27 1988	
	OCT 31 1988	
FEB 23 1984		
AUG 15 1986		
AUG 4 1986		
FEB 12 1987		
FEB 1 1987		
NOV 26 1987		
NOV 8 1987		

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